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tones. For the stamens use pale lemon yellow, cadmium and raw Sienna; for the foliage the colors already on your palette will serve in varying proportions, with the addition of a touch of rose madder on the stem. For the background take yellow ochre and ivory black with perhaps a touch of cobalt added.

To paint the study in oils much the same palette may be used, but it would be well to mix with the white paint for the high lights just enough rose madder to take off the rawness and give the peculiar cold brilliancy required.

DESSERT PLATES.

THE simple designs for dessert plates published on page 101 may be treated in two ways: either with a plain or tinted ground. The plain ground is of course simpler, and would take much less time. For the two plates similar in design the flowers may be either pink or yellow. For pink flowers paint thinly with capucine red and shade with the same, outlining and accentuating with red brown; for yellow flowers use ivory yellow and shade with silver yellow and neutral gray; outline with sepia. For the leaves, which are apparently intended to be put in with a flat tint, take brown green; outline them with red brown and put the stems in with the same color. A gold edge and inner line will greatly improve the effect. Use Lacroix colors or (if the smell of turpentine be objected to) the Gouache (water color) mineral colors. Should a tinted ground be preferred the plate must be tinted and allowed to dry before the design is traced on; then the tint must be scraped away from within the lines of the design before painting. Either celadon, which is a beautiful neutral green, or café au lait would make beautiful grounding colors. For the third and more conventional design we should recommend omitting a ground tint. From a decorative point of view any color may be employed for the flowers, but such a design is peculiarly suited for treating in gold, using red gold for the flowers and green gold for the leaves. A raised outline would of course greatly add to the effect.

BLACKBERRIES AND BLOSSOMS.

THIS design may be used for the ends of a scarf or tidy painted upon bolting cloth or linen. The stems are a reddish brown. Indian red and Vandyck brown to shade with will give the colors. The leaves may be painted in dull reds and green, such as terre verte, chrome green and burnt Sienna mixed. The berries should be a purplish black (black and crimson lake), with a spot of white on each for the high lights. The flowers are creamy white. Add a little yellow ochre to the white. The stamens are greenish in color, with brown and green tips.

EMBROIDERED BORDER.

THE Border (Supplement Plate, No. 835) is suitable for a table-cover, and should be worked partly solid or semi-solid and partly in outline on unglazed or hand-woven linen. For a tea-table cover the design might be very prettily worked out with a mixture of flax thread and of Meig's Mulhouse cotton in two shades of china blue and white, with fine gold thread introduced. The outer two lines of the border might be worked with the darkest of the blue shades chosen, in cotton, and the inner line in several tones lighter, in stem stitch and little fan-like or other ornaments such as are indicated on the design, worked in the pale shade of blue in linen thread; the dots might be in white or in the darker blue, as preferred, also in linen thread. It will be found that the latter gives a glossy effect, almost having the appearance of silk, and affords a pleasant relief to the duller cotton. The stalks of the centre design should be worked in the darker shade of blue cotton, not quite solid, but with the edges in a fine stem stitch filled in with detached darning stitches, allowing the linen ground to show through. The flower-like ornament may be outlined with the paler blue, in linen thread, and the petals separately marked out with the blue. They should then be filled in solid feather stitch with white linen, the cup and stalk being of dark blue. Fine Japanese gold may be added when all is finished, it being used for the light scroll-like ornaments, and as an outline for the flowers. If the best gold is used and it is carefully sewn down, care being taken that it is not untwisted at all in sewing, it will clean quite well, though it would not be safe to send it to an ordinary laundress. Of course, two shades of terra cotta would look equally well to replace the blues.

TOILET MATS OR DOILIES DESIGNS.

THESE designs (Supplement Plate, 833), which are chiefly in outline or in partially filled outline, should be worked in fine stem or split stitch, the leaves with edging stitches and the ornaments in satin. They will be best worked in monochrome tints of golds, reds and blues if they are intended for ordinary washing, but green and bronze tints and the more delicate neutral tones may be used if they are likely to be less roughly used and can be kept for dry cleaning. On fine unglazed linen they may be finished off by open stitchings on pulled threads or by a fringe of the untravelling material only, with a line of stem stitch or double lines with dots or other ornaments between as a heading. The designs may also be used on satin or silk for pincushions, but in that case the work must be framed.

THE PANSY DECORATION.

SOME amateurs find a difficulty in painting a mauve or violet that will fire well; but it is really a very simple matter provided one is content to wait the results of firing for the colors to assume their proper brilliancy and freshness. Before they are burned in they will look dull. It would be a great help in painting these pansies to refer to a good colored study of the flowers, or, when in season, better still, to copy the natural flowers. For mauve or violet pansies no safer mixture can be found than purple No. 2 and ultramarine blue. By varying the proportions and depth of shading almost any given tint can be produced. For brown pansies a good effect is obtained by painting the three lower light petals with yellow brown and the upper dark ones with red brown mixed with ivory black. For pale yellow pansies take ivory yellow and silver yellow shaded with neutral gray. All the varieties mentioned may be introduced in this study, if desired; but perhaps a more artistic effect will be obtained if either browns and yellows, or yellows and purples only are employed. The relative tones and contrasts, according to the copy, should, in either case, be strictly adhered to. For the stalks and calyx use grass green shaded with brown green and sepia. Outline the flowers with sepia. It adds greatly to the effect to use a little white enamel on the highest lights.

THE BOSTON ART CLUB Exhibition opens Friday evening, April 4th. New York artists can send through Messrs. T. A. Wilmurt & Son, 55 East Thirteenth Street, who will collect, ship and return their contributions, free of expense. The exhibition is limited to water-colors, works in black and white and sculpture. Contributions should be ready March 22d.

THE ROCHESTER ART CLUB holds its eleventh annual exhibition from May 26th until June 4th. Oil paintings, water-colors, etchings and other works in black and white never before publicly exhibited in Rochester are received as late as May 17th. Blanks may be had from the Secretary, Miss Ada H. Kent, 57 South Washington Street.

Correspondence.

SOME WORDS OF ENCOURAGEMENT.

SIR: Your valuable journal came to my notice last week, and it is the very thing I have been looking for for years. Circumstances compel me at present to work at a trade that I was forced to learn by my mother in the old country (Germany). My most sincere desire has always been, though, to become a good artist. I have an uncle in Brooklyn who is an artist. I have asked him for advice, but he has always discouraged me. But if determination will help, I will conquer in the end. The question I wish to ask is this: Can I, with continual practice in drawing and sketching whenever convenient, go through a profitable course of study in about five years from now? I am twenty-two years old. What chance have I in New York by working at my trade (tailor) and going to the Cooper Institute (which I hear gives free lessons in drawing) several evenings in the week?

W. A., Vicksburg, Miss.

The plan you propose is a very sensible one, and we see no reason why you should not succeed in it, provided you have the requisite talent, of which the courage and determination you evince would seem to afford strong presumptive proof. These qualities will also go far to enable you to earn a livelihood while pursuing your art studies. When you have become fairly proficient in drawing you might join the Art Students' League or the classes of the National Academy of Design, to learn painting. Many painters have had to surmount just such difficulties as yours. The great Millet was a peasant; Claude Lorraine was a pastry cook; Andrea del Sarto took his surname from the occupation of his father, which, like yours, was that of a tailor; Tintoretto his, from the fact that his father was a dyer; while the father of the great English painter Turner was a barber. With such examples before you, assuredly you need not despair of attaining the object of your ambition.

MODELLING IN CLAY.

SIR: Can I practice modelling in clay by myself, and would it help me in drawing to do so? What materials and tools would I need, and how should I proceed to work?

SUBSCRIBER, Brooklyn.

You could, without doubt, practice modelling in clay by yourself, and with profit, since such work would teach you to appreciate form. The materials you require are few and simple, the chief of them being, of course, the clay. There are two kinds of clay used in modelling: stoneware clay, which is easy to keep wet and in good working condition—this being the kind you need—and terra-cotta clay, which is stiff and strong, and adapted chiefly for work which can be rapidly completed. Both kinds can be bought at any pottery. Your next requirements are a modelling stand, a modelling board, a sponge for wetting the clay, a pair of calipers and a few other small tools, which can be had at any artists' materials dealer's. The fingers, however, are always the best modelling tools. Mechanical ones should be used as little as possible. For a first lesson in modelling, a cast of a hand or foot, procurable at little cost of any cast-maker or dealer in artists' materials, affords the most serviceable subject. Having obtained this, take a board of convenient size and put the clay upon it somewhat in the shape of the object to be copied, which we will suppose to be a foot. Now block your subject in roughly—using measurement to guide you whenever you are uncertain as to proportion—in square planes or flats. Make one plane in the centre, from the top of the instep to the toes, then a simple square plane on the outside and a broader flat on the inside; block the ankle on four planes, front, sides and back of the foot in three planes, and so on. When you have mastered this, you can proceed to the more difficult portions of the body, working in the same manner. Casts of the eyes, nose, mouth, and so on, can all be bought for this purpose. In copying, be careful to block in everything very squarely, and to be accurate in the measurements. A correct measurement in a cast is like an outline in a drawing—it is the backbone of the work.

TAPESTRY AND DYE PAINTING.

SIR: (1) Is there any place west of New York where tapestry can be properly steamed? (2) Is painting on tapestry canvas with oil colors and scrubbed in with bristle brushes accepted by good judges as genuine tapestry painting? (3) Will the paint crack, or is it in every way as durable as if done with dyes and steamed?

BELLE, Aiken, S. C.

(1) We know of no such establishment. We reprint for your information on the subject, the following from The Art Amateur for January, 1888. To steam tapestry, the painting is hung up in a room where it is thoroughly enveloped in steam for a short time and then allowed to dry gradually. The following method, however, may be done at home. Spread a clean cloth on an ordinary ironing board, then dip a piece of white rag a little larger than the picture in cold water, wring it out, and place it under the painting, which must be right side uppermost, and covered with soft muslin to protect it. Iron it until the wet cloth underneath is quite dry. By this means you will have steamed every part of the canvas, and the colors will be fixed. (2) Such painting—it is called "dye" painting, sometimes—is not tapestry painting at all. (3) Tapestry painting done with Grené indelible dyes it is claimed is as durable as tapestry itself.

HOW TO PREPARE GOLD FOR CHINA.

SIR: We have great difficulty in procuring good gold for decorating china. There is not a firm in Canada that has taken up the manufacture of china colors. In the past we have been sending to New York for our gold, and while we have to pay a very high price for it, it does not turn out satisfactory at all times. We have to pay duty and express charges, and have to endure long delays. Will you be so good as to publish the formula for making the gold, and how much flux is required to each pennyweight. We have a chemist who would prepare the gold if he had the formula. I would like to know how the bright liquid gold is prepared also. My first request is for gold in powder that has to be burnished after firing.

MRS. J. S., Hamilton, Canada.

There are two methods of preparing gold for porcelain decoration. In both the metal is dissolved in aqua-regia and precipitated from the solution in the form of a brown powder. In one the gold is precipitated by the use of copperas, and in the other by mercury. The latter is less costly than the former, as the deposit of gold in the form of powder is of greater volume, but the gilding produced by it is not so heavy or so durable. The metal can be procured of the necessary degree of purity in the form of coin. Take a five-dollar gold piece (one of less value can be used if so large a quantity is not desired), place it in the bottom of a graduated glass, and pour about an ounce and a half of aqua-regia upon it. Aqua-regia is a compound of equal volumes of chlorohydric and nitric acids, which may be procured from a chemist. Let it stand until the next day, when, if the metal is not entirely dissolved, the process can be facilitated by

pouring the solution of gold which has been formed into another vessel, and adding a little fresh aqua-regia to that which remains. The solution of the gold in aqua-regia forms a chloride of gold. When the coin is entirely dissolved there will be a small residuum of white powder in the bottom of the glass. This is chloride of silver from the alloy in the gold. The solution of gold must be carefully poured off into another vessel to get rid of this deposit of silver. It must now be diluted with water, and to effect this it can be separated into four parts, each of which is poured into a glass vessel which will hold about a pint. To each part add about half a pint of water, and then add protosulphate of iron (copperas) previously dissolved in warm water, until a precipitate is formed. Precipitation will begin immediately upon the addition of the copperas, clouding the liquid, and the gold, in the form of a rather light powder, will begin to fall to the bottom of the vessel. Let it stand six hours, or until it has entirely settled, and then pour off the clear liquid from the precipitate. It would be better to save the liquid thus poured off and treat it again with copperas, as the gold held in solution may not all have been precipitated, and you may, by this means, obtain a greater quantity of the powder. Fill the vessels containing the precipitate of gold with clear water, let it stand until it settles, and then pour off the water and replace it by fresh, repeating the process two or three times. This is to wash the precipitate. Finally, pour some chlorohydric acid upon it to eliminate the oxide of iron, which may be present from the decomposition by the water of an excess of copperas, and then wash it in boiling water. When it has settled, pour off the water and transfer the still moist precipitate to a shallow vessel—a plate that will bear heat will do—and, placing it over or in front of a moderate fire, dry it. We have now the gold precipitate in the form of a powder, which must be prepared for its use upon porcelain by grinding, and the addition of a flux to make it adhere to the glaze. The rubbing down (it can scarcely be called grinding, as the powder will be found to be already very fine) may be facilitated by passing the powder through a piece of thin silk or silk muslin.

The flux is formed of nitrate of bismuth, twelve parts to one part of pulverized borax. The nitrate of bismuth is formed from the precipitation by water of a solution of bismuth in nitric acid. Carbonate of potash is sometimes used to produce this precipitate, but this method must not be adopted in this case, as the carbonate of potash will also precipitate the oxides of nickel and copper, and the presence of the smallest quantity of copper will injure the effect of the gilding. Mix one part of the flux thus described with twelve parts of the gold powder. This flux is suited for firing upon hard porcelain. If the gold is intended for softer ware and for a lighter firing, borate of lead should be added. The powder is now ready for use, and may be rubbed down on the palette with a sufficient quantity of fat oil and spirits of turpentine to give it the proper consistency to be applied with the brush. Care must be taken, however, not to make it too thin, as it must be applied more thickly than the colors. It is best to keep it in the form of powder and to mix it with the oil only as it is used; it will then flow better and be more brilliant.

VARIOUS CHINA PAINTING QUERIES.

SIR: Kindly inform me (1) what causes colors to blister in firing? (2) How many layers of color can be put on successfully for one firing, either in tinting or in shading? (3) What gives a dish that has been tinted and fired a rough appearance, and causes a grating sound when rubbed with a cloth or knife? (4) Is English pink a good pink for tinting or outlining? (5) Would it be possible for you to tell just how deep a shade of yellow—silver yellow and brown No. 4 or 17—ought to be applied to give an ivory tint? (6) Can brown No. 4 be painted over or mixed with green in shading leaves?

ENQUIRER, Fort Hamilton, N. Y.

(1) Blistering is sometimes caused by using too much flux or by applying too thickly some color that should be thinly used. (2) If a painting has to be gone over several times, each painting should be partially dried, separately, so as to avoid the superabundance of turpentine and other greasy substances used. Completely dry color will not bear handling, and it looks so dull that it is difficult to match it, even after long experience, with the fluid color. (3) The roughness you describe is probably due to the paste not being fine enough or to the glaze not being thick enough. Scaling off can sometimes be remedied by repainting carefully in stipple and refring. If the result of the firing is very bad, the entire painting can be removed with fluorhydric acid and the piece painted afresh. Care must be taken not to let a drop of the acid fall upon the skin, or to breathe its fumes, or allow them to enter the eyes. Whatever portion of the painting seems worth saving is first covered with varnish. The acid is applied to the rest with a brush, and another brush, moistened with water, is used to remove the loosened color, until the white of the porcelain is reached. Heating the piece to be operated upon and mixing a little common salt with the acid increases the activity of the latter. Before repainting, the place from which the defective color has been removed must be cleaned with alcohol and pumice. (4) Hancock's English pink is in powder, and if well mixed will serve for tinting. Capucine red, however, used thinly, gives a beautiful salmon pink, and is easier to manage. (5) Mix the colors on your palette the shade you require, but rather darker, to allow for firing out. Café-au-lait gives a good ivory tint, but must be used two or three shades darker than required, because it fires out a great deal. (6) It is best, as a rule, not to mix other colors with greens. Why not use brown green, and, for the darker tones, shading green?

SIR: (1) Why does the gold on some dishes come out of the kiln dull in places, while other pieces are perfect in every part where the gold has been put on? I keep my brushes perfectly clean, and clean the china well before using the gold on it. I notice that it is usually near or on a thin edge that it comes out dull. I have tried repeated firings, using fresh gold over the dull spots, but with not any better effect than in the first firing. What can I do to improve it? (2) How should flux be used in china paints and when do the colors need it? AGNES, N. B.

(1) Perhaps the fault lies with the gold you use. Try that which comes already prepared on glass slabs. Mix it for use with a little turpentine only. When fired, burnish it with a glass burnisher and you will have the richest kind of decoration possible.

(2) It is necessary to add about one third flux to two thirds of any color for tinting, in addition to a little tinting oil and turpentine. For painting and shading extra flux is not needed.

SIR: (1) Will you please tell me whether English pink is nearer the color of a sweetbrier rose than Lacroix's carmine No. 1, with which I am not satisfied? (2) Will both colors burn at the same heat? (3) As English pink only comes in powder, please tell me what it must be ground up with for using? Miss H. E. M., Botwood Co., Va.

(1) Hancock's English pink is the nearest color to the sweetbrier rose; a little ivory yellow must be added to carmine to make it the desired color. (2) Yes. (3) Grind the color up on the palette till quite smooth with a little fat oil and turpentine.

SIR: What pink in Lacroix china paints makes the best color for a wild rose, and what should be used for shading it? A. K., Chatham, N. B.

Use carmine No. 2 with just a touch of ivory yellow added. The best shadow color for this is a mixture of apple green and

carmine with a touch of orange yellow added. Paint the shadows first, and when they are perfectly dry go over the whole flower with the above local tint; then, while the work is still wet, wipe out the highest lights with a clean brush, slightly dampened with turpentine.

MRS. A. O. H., Hackettstown, N. J.—We design of chrysanthemums in black and white, suitable for china painting, in one of the Supplement sheets in June, 1888. An excellent realistic colored study, by Victor Dangon, which would serve as a motive for various small groups, can be supplied separately for 35 cents. It was given in *The Art Amateur* for September, 1887.

MRS. N. B. H.—(1) The mineral colors used in painting wild roses are red, cobalt, white and any pale yellow. (2) For the tiles for your "cherry mantel," a geometric or conventional repeating design in dark red on cream or light red ground would look well. (3) The firing would be apt to hurt the present decoration of your coffee cups.

A. R., Colfax, Ia.—For painting on china mineral colors—usually Lacroix's—are used.

THE SALE AND EXHIBITION OF PAINTINGS.

SIR: I have a number of "studies," which I would like to make some use of. I work from nature both in color (water and oil) and in charcoal. Could you tell me where the best place would be to dispose of them? I am also anxious to turn my attention to the study of designing and illustrating. Could you tell me what books would give me the best and simplest instruction in those branches?

AN EARNEST INQUIRER FROM OHIO.

(1) Your success in disposing of your studies must depend, to a great extent, on the degree of excellence they possess, the interest of the subjects, and the demand for such work. The Exchange for Women's Work (Fifth Avenue near Thirty-fourth Street) sells painting and artistic needlework on commission, as does also the New York Society of Decorative Art. (2) There is no really good handbook on the subject; but Dresser's "Principles of Design" (published by Cassell & Co., of New York) will help you. On the subject of illustrating you could find no better source of information than the series of articles by Professor Knauft, now in course of publication in *The Art Amateur*—if it is pen drawing you wish to study—and the answers to numerous inquiries on the subject of "becoming an illustrator," which you will find in some of the same numbers of the Magazine.

SIR: I wish to inquire on what material I must paint a study I desire to send you, to be used as a colored study for *The Art Amateur*. I also desire to know what are the chances of that and other studies being accepted by you, should I send them.

A. L., Newport, R. I.

(1) If your study is to be a water-color paint it on paper, if an oil color, on canvas—just as in any ordinary case. (2) The chances of acceptance of your studies would depend on suitability of subject and merit of execution. Unless your work is really first-class, it would be waste of time to send it to us. We are well supplied with subjects for reproduction, yet we can generally make room for something particularly desirable.

SIR: I have some sketches in oils of some Indian flowers—creepers and tree flowers, etc. May I send them to you for your magazine? What prices do you give? May I send you also a set of Indian flower designs for twelve dinner-plates?

MRS. HILL, Belvedere House, Allahabad, N.-W. P., India.

More sketches of flowers such as you mention, would, we fear, be hardly available for reproduction in *The Art Amateur*. If you choose to send them to us, however, to be returned at your own expense, should they not prove acceptable, we shall be glad to consider their availability. The prices we pay for designs depend, in all cases, on their merit.

W. E., MADISON, O.—(1) It is impossible for us to estimate the market value of your work. Take it to a respectable picture dealer, but do not expect a price that will repay you for the time you have evidently spent upon it. There is too much competition in work of moderate merit to justify you to expect remunerative prices. One day, when you have made a reputation, this will be different. (2) Pictures offered for approval to the Hanging Committee for any public exhibition must always be properly framed according to the rules issued by each particular society. Persons wishing to exhibit their paintings must be prepared for disappointment, since works of high merit are frequently excluded simply from want of space. The number of pictures rejected for this and other reasons is far in excess of the number for which wall space can be found.

ADVICE ABOUT INTERIOR DECORATION.

SIR: Will you please give me some suggestions in your magazine for the decoration of a bedroom 16 x 16 ft. square and 8 ft. high? There are two windows, the one facing the east the other the west, and a fireplace on the north side. The windows have very narrow casements and I should like some kind of window-seat, if you can suggest something. The furniture is black walnut and I want the walls blue. The whole must be as inexpensive as possible.

H. T. F., Philadelphia, Pa.

The only shade of blue which will look well with black walnut furniture is a very full-toned gray blue, which would make a rather dark room of the above size. However, select it of as light a tint as possible. Run a picture moulding round the room about five inches from the ceiling, and take the paper up to it. Paint this moulding blue, a little darker than the tone of the paper. Color the ceiling a light shade of "old gold," continuing the color down to the picture moulding on the walls. This will add to the apparent height of the room. Paint the woodwork of doors and windows a light yellow brown. For window-seats use boxes covered with chintz all over, in which the prevailing color shall be a warm saffron, with a little blue in the design. Curtains for the windows should come only to the sill, and may be of any light material which has a mellow yellowish tone when the light shines through them. If it is preferred that they be opaque, they may be of chintz, blue in tone, and lined with light yellow silesia, and tied up with old gold colored ribbon. This scheme of color will help to make the furniture harmonize with the decorations.

SIR: I have just finished a cottage home situated among pine trees, on the bank of a beautiful river, and I desire to make it as attractive inside as it is in its surroundings and its outward appearance. Will you give me some suggestions as to furnishing and decorating it? All the rooms, with the exception of the dining-room, are finished in pine of the natural color. The walls throughout, except in the hall, are of gray plaster (floated). The walls of the hall have a sand finish, slightly old pink in tone, with a frieze eighteen inches deep of pale olive Chinese matting, with a conventional design in darker shades.

There is a corner open fireplace, with a chimney built to the ceiling, of pressed brick laid in red mortar. There are grilles or transoms of spindle-work, of pine, over the openings between the hall and vestibule, and the parlor and hall and the hall and dining-

room. I had thought of furnishing the parlor in wicker furniture, with matting on the floor, and draperies, cushions, etc., in shades of yellows. Please tell me what you think of it, and what kind of hangings to use for the windows and openings. I want everything simple, but artistic. Shall I paper the walls? The hall I would like furnished in warm tones. What kind of a rug can I get that will be pretty and at the same time serviceable, as our hall has rather hard usage? What sort of drapery shall I have between the vestibule and hall? It must hang below the grille, as the hall is lighted from the front door and the transom, and through spindle-work from the other rooms. What shall I do with the transom over the large window in the parlor? It is to be replaced with stained glass *some time*, but for the present I want to make it look as well as possible. Also the transom over the front door—what shall I do with that? What kind of a seat or couch shall I have in the cosey corner in the parlor? That window overlooks the river. Shall I have a pine and bamboo mantel in this room or one of hardwood? The dining-room is finished in pine and California redwood. Would you have a mantel of the same, and how would it do to have a sideboard built in the space between the chimney and south wall? How shall I dress the windows in this room? The floor is stained and I shall use an Olson rug in dull reds. My table and chairs are of oak. What would be suitable ornaments for my brick chimney?

A CONSTANT READER, Washington.

If your cottage is intended only for summer use there is no objection to wicker furniture for the parlor, but there are much prettier and even cheaper designs to be obtained now in wood, which give a more "furnished" appearance and a quainter effect to the room for all-the-year-round occupancy. If light wood is desired, it may be painted white or yellow, and finished with a porcelain glaze, when shades of yellows for cushions and draperies will look well. For the windows use sash-curtains of pongee silk in yellow, with small pink design, and for portières, the gray-yellow Japanese chintz flecked with gilt, which is suitable, artistic and very reasonable in price. Paper the walls by all means, using a plain cartridge-paper of a pale terra-cotta tint.

For the hall rug for a "cottage" effect, there is nothing better for appearance and wear than the carpeting made from ravellings and which may now be obtained at nearly all good carpet shops. Use Japanese chintz also for hangings between the vestibule and hall in the light olive color in which it may also be obtained. Fill up the transom over the large window in the parlor with yellow India silk, fluting it from all corners toward the centre in fine and regular pleats and finishing these with a small brass boss, and never—never put stained glass in the transom. Treat the transom over the front door in the same way, using a pink-toned silk. Have a plain, cushioned seat in the corner of the parlor and cover it all over with rich yellow glazed chintz formed into loose pleated folds in front. Let the parlor mantel be of pine, very simple, and painted to match the furniture and finished with the same glaze. For the dining-room have the mantel all redwood, and combine its design with that of the sideboard, which may be, as suggested, between the chimney and wall, forming one simple design of mantel and sideboard together. The hangings for the windows might be in Madras in old gold and red. The most suitable ornaments for the brick chimney would be old blue delft china.

COST OF STUDY IN PARIS AND NEW YORK.

SIR: What is the average cost of an art education in Paris? Also what would an art education cost in New York City?

"SUBSCRIBER."

The average cost a year for a course of art study in Paris may be given at about one thousand dollars. This includes all expenses including those of living. Board and lodging may be obtained in the students' quarter—where it would be most convenient for an art student to live—at reasonable rates. The Hotel de Nice, situated over the "Ecole des Beaux Arts," and patronized almost entirely by art students of both sexes, may be recommended. With regard to schools, the "Beaux Arts," under the direction of the Government, takes precedence. It is a free school, but is very difficult to obtain admission into. The next best is the Julien School. This is somewhat similar in its management to the Art Students' League in New York. The course of instruction, including the life class, costs, for women, twenty dollars per month. For male students the cost is higher. The Callo Rossi is also considered a good school. The terms are fourteen dollars per month. The cost of such a course of study in New York you can easily estimate for yourself, by finding, from the prospectus of each of the principal art schools, the terms for such of the branches as you wish to pursue and adding these together. Good board and lodging may be had for about eight dollars per week. Of course a margin for incidental expenses must be allowed.

SUNDRY QUERIES ANSWERED.

SIR: I am told that oil paints may be used in decorating china. Will you kindly inform me if any preparation must be put on the china before commencing to paint? Are the paints put on in the same manner as in painting on canvas and other textures?

A SUBSCRIBER.

To paint in oils on china it is necessary to size the china first, within the lines of the design. Then proceed in the same manner as in painting on canvas and other textures. Of course such work cannot be fired, and it is a poor substitute for china painting proper.

E. P. S., Utica, N. Y.—Crayon studies of heads, to copy, can be had of any art dealer. We can recommend strongly the beautiful lithographs by Barge after such painters as Lobrichon, Chaplin, Gérôme and Jules Breton, which are imported by Schaus; Knoedler & Co., and other dealers in artists' materials. An excellent manual of charcoal and crayon drawing is by Frank Fowler, published by Cassell & Co. A box of fac-simile drawings is sold with it. A cheaper and inferior treatise on crayon portraiture is by J. B. Crocker; it is published by John W. Keeler, 164 Fulton Street, New York. We do not believe, however, that any book, however great one's natural gifts might be, could take the place of personal instruction at some good art school, which you should attend, if possible, and drawing from the antique.

H. B., Cleveland, O.—(1) There are various makes of gold paint advertised in our columns, and each has its special advocates. (2) Before using gold paint on an unvarnished surface a coat of shellac—brown by preference—must first be applied. This must be allowed to dry before the application of the gold, which should be mixed with a special medium that is sold for the purpose.

SUBSCRIBER, Brooklyn.—The process you describe of coloring photographs pasted on glass is known as *crystoleum*; it is mechanical rather than artistic, and cannot be commended. It requires special colors and mediums, which used to be sold for the purpose with directions. But the prestige of *crystoleum* is now happily out of date.

SANFORD, Poughkeepsie.—We can recommend Frank Short's "On the Making of Etchings," published by William Evans Benjamin, Astor Place, N. Y., as containing perhaps all the recipes that the beginner has need of. The practical chapters in Hamerton's "Etching and Etchers" are also valuable.

E.—The stitch most used in ecclesiastical embroidery is the "long and short stitch," sometimes known as the "Kensington stitch." It gives the best possible method for blending shades in solid embroidery.

J. S. S.—(1) We are glad you are so much pleased with our color plate of the kitten. Almost any kind of background would set it off. For color, dark green would look well. It is presented simply as a rapid sketch from life; but it may easily be turned into a picture. Persuade the family cat to take up a similar position on the corner of a rich colored curtain or on a sofa-cushion, or picturesque chair; then paint in the effect you find most pleasing. A ball of colored worsted partly unrolled might be placed near by. (2) We never heard of the "collection of cloisonné" you mention.

BUREAU OF CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail, giving criticism, instructions or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

SCALE OF CHARGES:

Price for criticism of single drawings.....	\$3.00
For each additional one in the same lot.....	1.00
Price for criticism of single painting (either oil or water-colors).....	4.00
Each additional painting in the same lot.....	1.00
N.B.—No more than six paintings are to be sent at one time.	

All risks must be assumed and all transportation charges must be paid by the senders.

All fees must be paid in advance.

More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given, upon application to the editor of *The Art Amateur*. In writing, a stamp should be enclosed.

ON SOME PAINTINGS SENT FOR CRITICISM.

E. W.—The first thing that strikes one in all three of the pictures you send for criticism, and especially in the two larger ones, is an extreme hardness in outline, sameness in coloring and over-elaboration of detail. A far better effect could have been obtained with much less labor. Beginning with the largest painting, we would point out that the sky is very faulty; it is painfully blue, while the clouds are much too solid, detached and prominent. They attract the eye more than anything else in the picture and give no suggestion of atmosphere. Indeed, aerial perspective is lacking throughout the work. The more distant an object is the greater is the volume of air interposing between that object and the spectator. Therefore, as the view recedes the outlines will be more and more indistinct, the lights and shadows less and less clearly defined, until at last separate objects are indistinguishable one from the other. Air or vapor has just the same effect on color as on outline, distant objects partaking of a grayish shade more or less blue in tone, according to the state of the atmosphere. Your trees, therefore, are too green in the distance and much too strong in tone and clear in outline. The middle distance is also too strong in comparison with the foreground. The high bank is not painted crisply enough and the shadows are too cold. The water lacks transparency, because the shadows are too woolly at the edges and the lights are too evenly diffused.

In your second picture the sky is better in tone, but, as in each of the other two, it is painted so smoothly that all idea of texture is lost. The fault of sameness of coloring in the trees and grass is noticeable. The extreme distance is, if anything, warmer in tone than the foreground, and each individual tree stands out like the trees in a child's "Noah's Ark." The cast shadows are much too cold and black in tone; the grass is unnaturally green and crude. Vegetation should never be colored with green composed only of blue and yellow, and the shadows should never be made of a darker shade of the same color employed for the lights; if the lights be cool the shadows should be warm, and vice versa. The long straight fence is too distinct and too even in color and treatment throughout. The irregular fence shows better feeling and general treatment. It is the best bit of painting in the picture. The animals are somewhat wooden and lack texture. The technique all through is wiggling and labored. It is evident that you see too much; put more breadth and simplicity into your work.

The smallest picture shows more feeling for atmosphere, although it still leaves much to be desired in this respect. There is something faulty in the composition, if, as seems to be suggested, the clump of trees stands on slightly elevated ground. It would be impossible to see the edge of the water in an unbroken line from your standpoint. The view of it would be partly intercepted by the rising ground. It is difficult to determine the nature of the ground depicted. If meant for sandy soil, it is much too cold in color; if for earthy or rocky, the nearest parts should, even then, be much warmer and crisper in the shadows. The small shrub on the right looks like a tree in miniature and is too fussy in treatment. It also lacks breadth of light and shade. The same fault is observable in the more distant clump of trees, which looks, in consequence, flat and heavy. The coloring is too green all over and too strong in tone for the position occupied. It would have been better to have left out altogether the shrub on the left-hand side. The water is too even and flat in coloring; the distance not hazy enough. It would be impossible to distinguish any kind of color on ships so near to the horizon line. They are also somewhat large for their position and much too clear in outline. The smoke is far too heavy. The small boat in the foreground is only large enough to be the main interest of the picture, whose figure is of a size to make it the main interest of the picture. The figure is very faulty in drawing; the arms are much too small for the body, and there is little if any regard shown for anatomy in the modelling of the face and limbs. The pose is stiff and awkward. Had the girl been stooping or kneeling on one knee, as if in the act of picking something up, or even reclining on the ground, the lines of the picture would have been much more harmonious. Here you have an upright figure, upright trees on either side and an upright column of smoke.

In conclusion we would say that your work is much too highly varnished and, we imagine, varnished too soon after painting; for it already shows signs of blistering, cracking and peeling off. Varnish should be used with discretion. It is intended merely to preserve the colors and bring out those that have sunk, not to impart a high polish, for that invariably gives an unpleasant appearance to a picture, no matter how well it may be painted.